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ABSTRACT

The purpose of this project was to design and implement a visual art course parallel to the U.S. history course required of all 11th grade students at the John F. Kennedy High School in New York City, New York. The study also attempted to determine if a non-linguistic, instructional methodology, such as that used in visual arts instruction, could be integrated with the traditional teaching approach in other disciplines. This project measured the effect of this parallel approach on students, as it determined the effect of the art instruction on the students' comprehension and retention of the social studies concepts and content. The same social studies curriculum was taught to three classes, but only one class was paired with an art course. The paper includes a description of methodology, statistical analysis, a sample test, and student evaluations and assessments. Contains 38 references. (DQE)

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ART AS A TOOL FOR LEARNING UNITED STATES HISTORY

Sylvia Corwin
John F. Kennedy High School
Bronx, New York

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National Arts Education Research Center

The National Arts Education Research Center (NAERC), located at New York University, was founded in 1987 by the National Endowment for the Arts and the United States Department of Education.

The NAERC is studying modes of response to the arts with the intent of applying research findings to the development of teaching strategies and curricula in arts education. The uniqueness of the Center's structure lies in classroom-based collaborations among teacher-researchers, university researchers, professional artists, aestheticians and critics. The Center's work focuses on secondary education in music, visual arts and theater arts with special attention paid to interdisciplinary studies involving the arts.

Currently, more than 50 practicing arts teachers from a variety of urban, suburban and rural classroom settings in more than 20 states and a network of colleges and universities across the country comprise the Center's research associates.

Director: Jerrold Ross
Associate Dean for Academic Affairs
School of Education, Health, Nursing and Arts Professions
New York University

Deputy Director: Elyn Berk

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New York University
School of Education, Health, Nursing, and Arts Professions
Suite 21
26 Washington Place
New York, NY 10003
(212) 998-5060 FAX (212) 995-4048

Introductions

This study is one of the most important produced by the National Arts Education Research Center. Although it contains several problems in research methodology it raises a number of significant questions regarding the relationship of the arts and other academic disciplines in our secondary schools.

The study poignantly suggests that linking art and social studies not only improves the quality of learning historical concepts by secondary school students, but that scores on a standardized history test increase on the part of both mainstream and special education students. These "blips" on the high school academic screen deserves much closer attention.

Finally, reports of both the arts teacher and the social studies teacher indicate that the atmosphere in the classroom in which art and social studies were taught, back to back, was significantly different than that of other classes.

Jerrold Ross
Director of the Center

Associate Dean for Academic Affairs
School of Education, Health,
Nursing, and Arts Professions
New York University

The Center would like to thank Charles Saltzman, Principal, and Fred Spinowitz, Roy Marzullo, and Marvin Orzak, Assistant Principals, of John F. Kennedy High School for their support and many types of assistance throughout the implementation of this research. Our gratitude is especially extended to Judith Scott, who played a leading and irreplaceable role in this research.

Ellyn Berk
Deputy Director of the Center

Acknowledgments

For most of my colleagues at the National Arts Education Research Center, the opportunity to undertake research will provide momentum for continuing educational adventures. For me, coming as it did in the year of my retirement, the NAERC project symbolizes (indeed, culminates) a secondary school career spanning three decades.

The theoretical foundation for "U.S. History/U.S. Art" was laid thirty years ago, when Rudolf Arnheim, Professor Emeritus at Harvard University and pioneering author of Visual Thinking, lent his enthusiastic support to my first experiment in interdisciplinary learning–"Reading Improvement Through Art" (RITA). An on-site observation by Dr. Mary Stockrocki of Cleveland State University and editor of *The Journal of Multi-cultural and Cross-cultural Research in Art Education* was valuable. Assistance by Laura Young, artist/lecturer, and Susan Glassman, Director of the Cooper Union Art and Aesthetics Program, was a priceless gift. John Ellis, author of "U.S. History/English/Art," graciously shared a Connecticut high school course outline.

Within Kennedy High School, principal Charles Saltzman and assistant principals Fred Spinowitz (Administration), Roy Marzullo (Guidance) and Marvin Orzak (Social Studies) lent administrative support to the project. Within the art department of this large, urban school, not a day passed without a manifest gesture from aide Rosalee Blum and art teachers Rosemarie Altomarie, Bebe Hoffman, Paula Jenkins, Steve Feld, Bill Freeman, Ron Greenwald, John Ross and Dennis Shelton. Some guidance counselors and "other-than-art" faculty contributed to our outcomes in a myriad of ways.

When we launched "U.S. History/U.S. Art" in September 1989, Carmen Varela-Russo was the Superintendent of Bronx High Schools. Her endorsement of our research was genuine. I cannot help but speculate

whether this insight contributed to her recent promotion to Executive Director, New York City Division of High Schools.

The real heroine, of course, is my collaborator, an exemplary teacher of social studies, Judy Scott. She inspired our students to work hard and to think independently, while setting an awesome example for them to follow. Both of us are deeply indebted to the Metropolitan Museum of Art for its hospitality and for the exhibitions and media resources freely loaned to us from its Uris Library and Resource Center.

My deep disappointment in the aborting of the research in the 2nd semester was balanced somewhat by warm memories of twenty-five wonderful students. For one exhilarating semester, for eighty minutes a day, they became my extended family.

My family, especially my husband, Leonard, merit praise and gratitude for patience and faith far beyond the ordinary, as I struggled to achieve NAERC's goals, and mine.

For the privilege and pleasure inherent in all the above, my heartfelt appreciation to Drs. Ellyn Berk, David Ecker, Jerrold Ross and Sharon Weinberg.

Sylvia Corwin

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BACKGROUND

Statement of Investigation

The purpose of this project, *Art as a Tool for Learning United States History*, was to design and implement a visual art course parallel to the American History course required of all eleventh grade students. The study also attempted to determine if a non-linguistic, instructional methodology, such as that used in visual arts instruction, could be integrated with the traditional teaching approach in other disciplines. This project measured the effect of this parallel approach to the mandated year-long New York State Regents American history course on a group of widely diverse eleventh grade students in an urban high school. One of three history classes was paired with an art class taught by the researcher to determine the effect of the art instruction on the students' comprehension and retention of the social studies concepts and content. An experienced social studies teacher taught the same curriculum to three classes.

Need for Study

In most New York City high schools, fewer than half the students who take the New York State Education Department-administered Regents Examination in U.S. History & Government pass it. Failure to pass this test, following two semesters of study, contributes to an ever-accelerating dropout, since it is impossible to earn a high school diploma without passing this course. *New York: The State of Learning* (1989), a report which assessed New York State educational progress throughout the state, shows only 52% of the state's students passing the Regents Examination in U.S. History & Government. The problem is particularly acute for schools with large minority populations: in schools with 41-60% minority students,

- 56% of the students passed the test compared with 44% in schools with 61-80% minorities and 40% in schools with a minority population of 81-100%.

New York City teenagers, when compared to their peers from other large urban school systems, fare no better or worse. In 1986 nearly 8,000 seventeen year-olds were tested in the First National Assessment of History and Literature (Ravitch & Finn, 1987). More than half of the questions were drawn from American history. Only fifteen out of the 141 history questions were answered correctly by 80% of those taking the test.

Statistics like these, pointing to an amazingly low level in understanding of America's heritage, make it apparent that a new style of teaching is necessary to ensure that students graduating from America's high schools are conversant with the history and culture of their nation. Although there are alternative ways to symbolize thinking and communicate concepts, language is the preferred, if not the sole, vehicle still used in the majority of high school teaching situations. High school juniors in American History classes often lack the life experience needed to comprehend or retain this occasionally excessive verbiage. The presence of students whose native languages are not English, as is the case for one third of the students at Kennedy High School, compounds the problem of teaching primarily through the verbal mode. Many of these students bring to school cultural values different from traditional American ones. Social studies teachers often fail to take into account that acceptance and understanding of American cultural values are foundations for comprehension of American history.

Teaching through the arts can be one way to overcome problems associated with teaching by means of a traditional verbal style. Yet arts testing is less developed than in other school subjects. Non-standard curricula, shortage of experts, and the excessive costs of testing higher-order skills are all contributing factors. Current indications are that the National Assessment of Educational Progress will no longer include art and music as subject areas for monitoring. In the 1960s, when NAEP was initiated, art and music were among the first ten subjects tested. Nine, thirteen, and

seventeen year-olds answered questions and performed tasks related to school subjects. Approximately 7,500 students were assessed in music in 1971-72 and 1978-79; a similar number were assessed in the visual arts in 1974-75 and 1978-79. Almost ten years have passed and half the tests have not been evaluated. Uncertainty about the validity of testing in the arts, combined with the lack of funding for federally-sponsored testing, further justifies an analysis of readily available measurements that can be adapted to arts education.

Related Literature

We find abundant rationales for integrating academic/verbal content with aesthetic/visual content:

"We cannot separate the intellectual and rational from the sensory and emotional," writes Geraldine Dimonstein (1974). After she cautions against drawing false analogies between the arts and reading, pointing out the similarities and differences in the kinds of knowledge and "the means by which we come to know it," she shows teachers the essential function of the arts in students' lives and suggests that we make of reading a "comparable experience." It follows then that the Social Studies approved text, *The Americans: The History of a People and a Nation* can become more than compilation of facts, phenoma and events. Genuine art experiences can be the vehicle to symbolize the concepts, inject real meaning into the language, motivate the students to make conncetions and internalize the content of 864 pages.

Maxine Greene, philosopher and aesthetician, reminds us,

> Teachers must take risks if they are to enable students to open themselves to art forms, to overcome false notions, to take a "humanistic view"...Much depends upon how teachers choose themselves--whether they authentically delight in certain art experiences, whether they are informed enough to articulate

what there is about the arts that expand human possibilities. (1977:20)

The possibilities are more than doubled when two teachers approach the challenge: while one conveys the narrative curriculum the other facilitates its illuminating imagery.

Reading specialists understand that when teachers help children develop the metacognitive skill of visual imagery, improved levels of comprehension can result. In the Escondido School District, in California, in 1979, children who were taught to recognize important words and to develop mental images from them, demonstrated comprehension gains three times greater than those of students in previous years. Stages of developing imagery skill in art activities parallel those proscribed by the reading experts:

- Set up opportunities to create images of concrete objects
- Recall familiar objects, scenes or experiences outside the classroom
- Train students to listen to high imagery reports that use common experiences or knowledge
- Have students create their own mental images as they read

Gene Wenner, National Foundation for the Advancement of the Art warns:

> There is a widely accepted notion that using standardized or other tests will elevate a subject area into respectability along with other areas such as math or science that tend to use tests more frequently. However, the number of students taking the Advanced Placement Tests in art and music declined over the past few years. Using tests simply to gain comparable status with other curricular areas falls considerably short of the potential that tests offer in the teaching-learning enterprise. (1986:55)

It would be foolhardy to discard the readily available, competency examinations routinely administered to secondary school students who

cannot escape these examinations if they plan to attain a diploma in New York. The State Education Department has launched an ambitous testing program that will, by 1992, encompass every academic and most vocational subjects. This study will utilize the Social Studies Regents Competency Test (RCT) as well as the United States History/Government Regents, administered in June, 1989, to the eleventh graders in the team-taught class and in the control group. We not forsee that this analysis will diminish the integrity of the art experience, any more than we can accept Wenner's conclusions about Advanced Placement and arts enrollments. The paucity of sequential quality art/music programs in high schools is the reason for the drop in AP test-takers. Furthermore, we believe that "Experimental control is not incompatible with attention to qualitative information or subjective interpretation, nor is open-minded exploration incompatible with objectification of evidence."

Finally, the study is encouraged by the work of Elliot Eisner, whose pioneering efforts to "enable teachers and others engaged in education to improve their ability to see and think about what they do." compelled this researcher to undertake it. (Eisner, 1977)

DESIGN OF STUDY

Setting

John F. Kennedy (JFK) High School is located at the northern tip of the borough of the Bronx. Its 4,800 students are a cross-section of the economic, cultural and social spectrum of New York City. Some live in Riverdale, an affluent neighborhood to the north; others come from lower or middle income families in the South Bronx, Manhattan's Washington Heights or Harlem. JFK is one of the largest of over one hundred twenty-five high schools in New York City. Kennedy is considered a comprehensive high

school because it offers an academic college preparatory program as well as career and vocational sequences. Students have the opportunity to select from a broad elective menu while concentrating in a single area. The school offered, at the time of the study, approximately 400 courses each semester in twelve departments. The building, constructed in 1972, is eight stories high, one city block square, and contains modern laboratories, computer facilities, a library, special purpose rooms and studios, a theater and a sports complex. The staff consists of 224 teachers, three lab specialists, thirty-two paraprofessionals, thirty-five education aides, four librarians, twelve secretaries and thirty-six professionals in the special education department. The principal is assisted by three administrative principals and nine supervisory department heads.

During the period of this project the researcher was Assistant Principal/Supervision, Art & Music Department. The Art and Music Department had seven full-time art teachers and four full-time music teachers. However, during the 1980-81 school year, there were ten full-time art teachers and six-full time music teachers in a department that was a separate entity under the Assistant Principal/Supervision, Music.

In 1985, the New York State Board of Regents launched a campaign to improve elementary and secondary education. JFK High School was listed among the schools deemed below the State Education Department's minimum standards. The researcher served as Coordinator of the Comprehensive School Improvement Plan (CSIP) which encouraged staff to eliminate educational deficits listed in the report and to meet the Commissioner's goals. By 1989, three of the seven measurable standards had been met--the graduation rate, the percent of Regents diplomas and reduction in the number of long-term absentees. Further, the mandated reduction in dropout rate--from 9.4% to 8.8%--was accomplished. Although the New York City Schools Chancellor's minimum dropout rate--"no more that 7.5% per year"--had not been attained, Kennedy was moving in that direction at an acceptable pace. Substandard statistics yet to be overcome include the daily attendance rate and reading progress.

On the positive side over the years, JFK High School has received a Ford Foundation Grant for Excellence; was cited as having one of the fourteen best interdisciplinary arts programs in the nation by the Arts, Education and Americans Panel in their 1977 report, *Coming to Our Senses*; and was, in 1983, featured in *The Good High School: Portraits of Character and Culture* by Harvard professor Sarah Lawrence Lightfoot.

Limitations

The researcher had many constraints on her time during the project's implementation. These included:

- leadership of the New York State Art Teachers Association, a professional association of 2,000 art educators;
- coordination of NYSATA's fortieth annual convention, "Art Circles," which involved 600 participants;
- adjunct teaching at New York University's School of Education (Department of Art and Art Education) beginning in January 1989;
- freelance work such as writing an article for the National Art Education Association journal, *Art Education,* and contributing to a curriculum about the Constitution for the New York State Commission on the Bicentennial of the United States Constitution.

The researcher had additional responsibilities at the school in which she taught. These included: coordinating on-site projects for the Council on the Environment of New York City and the New Museum of Contemporary Art; serving as a developer/demonstrator for the Reading Improvement Through Art project; and supervising the school's music program.

As in most high schools, the art teachers at Kennedy were accountable for functions beyond the classroom, although each carried a roster of five courses. Their responsibilities included maintaining bulletin boards and hall cases, conducting portfolio reviews, assisting with scholarship applications, organizing contests and competitions, articulating with feeder schools, helping with community relations, preparing scenery for the annual drama production and providing visual resources for other departments. For this study, the researcher had the advantage of teaching only the one experimental class in addition to the duties mentioned above.

A major limitation in this study was lack of support from the school guidance counselors and administrators. This reality disadvantaged the overall implementation of the project and can perhaps be viewed as the single factor that most influenced the lack of positive statistical results. This limitation will be addressed in the "methodology" section of the report since it had direct bearing on the project.

Documentation

The project, scheduled over the American History course's two semesters, had to be limited to one semester due to a series of administrative problems addressed later. This change made necessary several alterations in the project's documentation. Grades in history were compared with grades in art for all students in the project.

At the end of the year, scores on the June 1989 Regents Examination in U.S. History & Government were compared between students in the project and students in the two control groups. At the end of the semester, students wrote evaluations of the program in an attempt to undo the scheduling problem which eventually changed the structure of the project. These were also included in documentation records.

Other forms of documentation included periodic recording of student comments during art class discussions of the critical elements of art, written assessments by the students of field trips, and a student-written magazine, *Decades in Review*, a culminating project.

Within this book each student took a topic from the turn of the century--"the Gilded Age"--and wrote as if he or she had experienced it (in the first person.) This was intended to place the student within an historical context and further, helped to lead to an understanding of "who am I?" in this, or any, historical context.

All of these archival materials are on file at the National Arts Education Research Center at New York University.

Methodology

The researcher initially attempted to program, back-to-back, two periods a day of history and art for what was thought to be a group of randomly-selected eleventh grade students for the year-long course. These students were selected from a computer printout of all students scheduled to take American History, beginning in September 1988. The list was then narrowed down to those students who had not fulfilled the New York State diploma requirement in art. Each of these students was contacted through his/her homeroom teacher in June and invited to talk about the project with the researcher. Thirty students were interviewed: all but two signed acceptances for the course (one anticipated extra work and the other did not give a reason). The strong reputation of the social studies teacher, Judith Scott, was a contributing factor to student willingness to participate in the program.

In September, the initial course roster showed fourteen girls and fifteen boys. Four students were dropped during the first week. The twenty-five remaining students were from a wide variety of cultural backgrounds. In

actuality the administration used this course as a "catch all" for students who had to take the social studies course as well as fill the required art elective. The researcher discovered, as the course went on, that a number of the students were mainstreamed special education students, "at risk" students and chronic absentees. Had this information been known before the beginning of the course, some provision could have been made to adjust the documentation and evaluation procedures to provide a more accurate comparison with the two control groups.

The social studies class list (period three) showed that nine students dropped from that class were not in the researcher's period four art class. The two other American History I classes, taught by Scott, served as control groups. These classes had a similar academic profile: the only difference was that they did not take an art course. Control Group B had only twenty-five students (the school's minimum number of students allowed in a class). Because this was an unusually small class, students often received individualized attention: this could well have skewed the results.

In November the researcher wrote a memo to the chairman of the guidance department requesting his intervention to retain the twenty-five participants in the study for a second semester in the project. The chairman explained that the Regents' regulations precluded this option and suggested, as an alternative, motivating students in the class to opt for art as a free elective. The researcher asked the four social studies teachers teaching the nine sections of American History for permission to recruit from their classes. Ms. Scott agreed, another refused, and the two others did not respond to the request. When students began to confer with guidance counselors to select spring courses, efforts to identify candidates intensified. Another alternative was a single semester of art for any of the students in Ms. Scott's spring classes. This yielded eleven responses, but a class of this size was too small to meet the minimum figure of twenty-five. In a final effort to retain the class, students in the program appealed to the principal for intervention through written evaluations of the program. (See Appendix A for samples of these evaluations.) This effort was also futile;

therefore, the second semester of the interdisciplinary program did not occur.

Art Component

The integrative approach to art and history was designed to provoke inquiry, stimulate creative thinking, improve comprehension and retention and nurture a good learning environment. Art production and observation focused on two main questions:

- Who am I?
- What does America mean to me?

Unlike the Connecticut interdisciplinary history/English/art teaching models (Ellis, 1972), the syllabus was not written to employ artworks to illustrate an historical timeline. Although the art activities paralleled the chronology of the history lessons, the art attempted to develop high-order thinking processes. Non-linguistic instructional strategies were exercised daily so that students became more actively engaged in non-competitive, non-verbal, non-traditional artmaking. The twenty week semester was organized into three strands. Qualitative data handling was accomplished in each of the strands. Some examples of these activities and the researcher's premise behind each strand follow.

<u>STRAND ONE: BASIC ART</u>

Drawing: Basic premise: good drawing is the result of disciplined, selective seeing, of keen observation, of relationships and essential construction, of sensitive motor control and of practice. For knowledge and inspiration, the student must understand and appreciate drawings of artists, past and present. Students complete drawings from observation and as interpretation of ideas and feelings.

Students completed drawing from observations of potted plants or flowers in a vase at their work stations. Later, instruction was given in constructing

geometric shapes and principles of perspective. When the initial drawing exercise was repeated, most of the drawings were clearer, more detailed and more accurate.

Painting: Basic premise: The skills and learning developed through drawing should be applied to the solution of painting problems. Artists use lines, shape, forms, colors, movement and space to express, intensify and clarify ideas and feelings. Also, they paint in order to record characteristics, appearance and details of memories, events, emotions, moods, ideas and beliefs.

Students viewed large reproductions of familiar portraits (Revolutionary War heroes, Presidents, etc.) and compared photographs of their family members with portraits by Picasso. Instruction was given in the anatomy of the human face, in the method of rendering profiles, three-quarter view and full face. Students completed self-portraits using acrylics on life size 18" x 24" paper. These were labeled and put on display on the hall bulletin board. Two students asked that their portraits be withheld, although most students insisted on taking the portraits home for framing. The hall exhibit received much attention and was a good self-esteem builder for this diverse group of students.

STRAND TWO: VISUAL LITERACY

Sinatra (1986) writes:

> Visual literacy precedes and lays the foundation for thinking, composing and comprehending which, in turn, manifest themselves in such activities as writing, reading, computer programing and the visual and creative arts.

Students performed exercises in imagery, metaphor, analogy and synthesis in order "to build the mental framework for comprehension" (Sinatra, 1986).

In social studies class, students read selections from paperbacks such as *If You Sailed on the Mayflower, If You Grew Up with George Washington*, and *If You Lived in Colonial Times.* These illustrated paperbacks (reading level, ages eight to twelve) were available as these 11th graders sketched their answers to researchers' questions about everyday life during various periods of America's history. This exercise attempted to develop students' visual literacy by enhancing their skills in creating visual imagery from written text.

The researcher presented several examples of the use of symbols, including symbols used for notetaking and study purposes, and universal road signs used in driver education. Finally, students viewed a series of non-representational drawings from the Museum of Modern Art. After a heated dialogue about these drawings, students came to the consensus that artists convey messages using symbols.

To develop visualization skills, students used exercises from Robin Landa's *Visual Solutions* (1986) and Dyno Lowenstein's *Graphs* (1976). The purpose of these exercises was to make students aware of their personal potential for creating visuals to enhance comprehension. Students were able to see that each had different approaches to solving problems. It was also noted that, in a random inspection of social studies notebooks, eight of the students had included sketches or graphic symbols in their notebooks during the week that these visualization activities were used in art class. To develop interpretive seeing, students read four passages from the series *Let's Get Lost in a Painting* (Goldstein, 1985) including Edward Hicks (*The Peaceable Kingdom*), Emanuel Leutze (*Washington Crossing the Delaware*), Winslow Homer (*The Gulf Stream*), and Grant Wood (*American Gothic*). After reading these passages and writing reactions to the artworks, students' writing samples showed better acuity and critical thinking skills in application to the paintings. Also, students made frequent connections between what was going on in social studies class and what they were learning in art. The following response of one student to Homer's *The Gulf Stream*, was typical of how the class described the artworks:

> The man in the painting seems to have four things against him. These include hostile windstorms, waterspout, shipwreck, and worst of all, hungry sharks. I think his situation is more of a tug-of-war in the sense that he has the winds pulling in one direction and the hungry sharks vigorously trying to tip over the boat, obviously, for a light snack. I think the artist is telling his audience that many times in life there are trials that may seem impossible to escape, which may befall us. My guess is that someone, perhaps a neighboring ship, will save him...It could pertain to what slaves view as the possibility of freedom, with stormy, hostile forces that are totally against them...

In this sense, students were made to understand that history is "...like telling a story," and that artists depict these stories in visual form.

STRAND THREE: SURVEY OF AMERICAN ART

Artists have profoundly influenced the cultures of mankind. Through writing, listening and artmaking, as well as through slide lectures by museum educators and visits to museums, students were able to identify artists who merit regional or national recognition, become familiar with general styles and major works of art, and discuss social, political and economic factors reflected in the artworks.

During the third strand, students were exposed to guest lectures and museum visits. Laura Young, lecturer through the Lincoln Center Project and Cooper Union's Art and Aesthetics program, visited the class three times in double period history and art sessions. The topics of her three sessions were Colonial Portraits, Genre Paintings of the Civil War and American Landscapes of the Hudson River School. The lecturer had the class complete projects based on some of the concepts represented in the slides she had shown. *Symphonic Skies: Sunset in Yosemite Valley*, a series of approximately forty effective drawings, resulted from one of these activities. This display was very successful, and teachers and students from throughout the school came to view it and offer comments to the student-artists.

The social studies teacher, Judith Scott, reported that when students studied the work of Whitman, as well as painters who depicted the western United States, then painted their own skies, they began to understand what the poet and painters had created.

Judd Tully, from the Marlborough Gallery, came twice to the class to show slides and prepare students for their visit to the gallery. In these visits students had the opportunity to critique the antisocial surrealist Stephen Campbell and the naturalist Neil Welliver.

In addition to the trip to Marlborough, students also visited the Edgar Degas show at the Metropolitan Museum of Art and the Andy Warhol show at the Museum of Modern Art. Before each visit students were asked to consider the question "What does America mean to me?" Discussions of these visits and writing samples showed an increase in student analysis of this question. (See Appendix B for samples of students' assessment of the trip to the Metropolitan Museum.)

ANALYSIS OF DATA

Due to the factors discussed in the methodology section, the researcher had no contact with students during the five months from the end of the first semester until they took the mandated New York State Education Department Regents Examination in U.S. History and Government on June 19, 1989. Three students were authorized to take the RCT in Social Studies the following day. Table One shows the comparison of the three classes taking the Regents Examination only.

The data are inconclusive in examining the scores from the Regents Examination in U.S. History and Government. Although the percentage of students passing in the parallel-taught group was much better in comparison with the first group, this was not the case with Control B,

which has a percentage of students passing almost identical to that of the team-taught class. It is, therefore, difficult to suggest any trends using the data collected. The only trend seen in these statistics is that, on the average, students passing the exam in the experimental class passed with higher grades than the two controls.

TABLE 1

STUDENTS PASSING REGENTS EXAMINATION

U.S. History & Government–June 1989

	TEAM CLASS	CONTROL A	CONTROL B
# OF STUDENTS IN CLASS	25	36	28
# OF STUDENTS TESTED	16	24	22
# OF STUDENTS WHO PASSED	11	13	15
% PASSING OF THOSE TESTED	68.7	54.0	68.2
% PASSING OF TOTAL REGISTERED	44.0	36.0	54.0
# ABSENT FROM TEST, PRESENT IN CLASS	3	0	3
# OF DROPOUTS	6	12	3
TOTAL NOT TESTED	9	12	6
% REGISTERED NOT TESTED	36.0	33.0	21.4
AVERAGE # OF POINTS ABOVE PASSING	11.8	10.6	7.3

Although, for the most part, the art grades were higher than the social studies grades, it is difficult to make any analysis of this data since the art class' examination (see Appendix C) and the grading system were much more subjective that those used for the social studies course. Table Two shows the final social studies grades for students in all three sections.

TABLE 2

DISTRIBUTION OF FINAL SOCIAL STUDIES GRADES

For All Three Sections

	TEAM CLASS	CONTROL A	CONTROL B
ABOVE 90	2	2	3
85-90	5	5	6
80-84	7	3	5
75-79	2	7	6
70-74	2	8	1
65-69	1	3	2
UNDER 65	5	7	4

CONCLUSIONS

The results of this study are inconclusive. It would be useful, therefore, to step back and examine problems within the study itself, then make recommendations about how to replicate this research while avoiding the pitfalls experienced in this initial effort:

- There are a number of problems with the use of the Regents Examination in U.S. History and Government as the test instrument. The instrument has been criticized for assessing increased knowledge of historical facts rather than for measuring conceptual knowledge of history.

- A major problem with this study was that scheduling conflicts led to the experiment not being completed as originally planned. The abrupt end of the treatment may have had an effect on the original hypothesis.

- Another problem with the study was the way that the administration randomly placed special education students in the program. However, it is important to note that the experimental group had a number of children classified as "special education" so that the results were all the more interesting. Given this population, other methods of evaluation should have been used, as well. Finally, although the basic reason for this study was not the development of alternative education, the results would seem to indicate that an approach linking art and history is potentially as effective with special education groups as it appears to be with the mainstream population.

- Another influence against adequate comparison of data was the fact that Control Group B (28 students) had a very small enrollment

which allowed for more individualized attention. This in itself was a kind of experimental treatment.

The basic idea of the study still appears to be valid. There needs to be some change in the teaching of social studies if students are expected to acquire knowledge of historical facts, the underlying concepts upon which America is based, and a cultural knowledge of the past. The arts, when properly integrated with the social studies curriculum, should provide a partnership that begins to make a difference in attaining these goals for social studies teaching. Teaching through non-verbal modalities should help students to assimilate information and concepts more appropriately. For this reason, this study should be replicated with consideration to the following additional recommendations:

- A testing instrument should be developed that measured historical facts along with cultural knowledge, as well as knowledge and applications of historical concepts.

- Sufficient planning time should be provided for the collaboration of teachers.

- Students should be able to select a two period American history course that would run for a full year to avoid scheduling problems. The course could then fulfill history, as well as arts, requirements.

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APPENDIX A

SAMPLES FROM STUDENTS' COURSE EVALUATIONS

Following are samples from evaluations of the interdisciplinary course. These were written by the students in an attempt to have the principal continue the course for a second semester.

I think that the art and history team worked great. It was fun to mix the two classes. The trips were interesting and informative. I think these two classes can work together because art is part of American History.

This system worked pretty well in my opinion. Looking at art while studying history was very educational. You were able to understand each better; it's like without one you can't have the other. The negative perspective was simply when we wanted to paint and we couldn't. That's the only negative point I saw.

I think the positive about this American History course was that we learned more history than ever in this class. What caused it to be easier than the other classes was the way we worked in groups. We were able to involve our classmates in the idea of learning. At first the whole class thought that since we don't have any notes, we won't do well on the tests. Yet, we were surprised how good we did on the last two tests and the final project. This history class also prepares us a little for college. I never thought I would do well in History. It is my worst subject. But now I like it and wish that I could get Mrs. Scott next term. The idea of combining American History with Art was exciting. It makes History more interesting. I think it also helps us to remember the events better with pictures and movies than just writing it down.

The team approach to history and art is convenient because the students get to associate pictures with events and this way remember the facts easier, without having to study through the text as much. The classes are more animated and students participate and cooperate more.

This was a very positive approach because it allowed us to show our individual talents, yet to be united. When we first came to this class in September, we were strangers to ourselves and our talents. As time went on, we learned each other's names and became friendly with one another. At first, we didn't know too much about art and its creators. Now, we know much more than we expected. We will get a higher score on our final because of our team effort.

The Art and History class together was a great experience for me. The trips and speakers that came to our class to talk about history and how it was visualized in art were more interesting than just art alone or history alone. I have learned a lot in the past semester.

We learned the look of history through painting. Art helped me to understand actual events that were happening during certain periods of time.

APPENDIX B

SAMPLES FROM STUDENTS' ASSESSMENTS OF FIELD TRIP TO THE METROPOLITAN MUSEUM OF ART

Following are samples from students' assessments of the field trip to the Metropolitan Museum of Art. For most of the students it was their first venture into a large museum. They were very fearful of the place. This class trip, per museum policy, took place on a Monday when the museum was closed to the public. Some of the students objected to being transported on the yellow school buses used for special education students and field trips. Also, some students were upset that the class was not allowed to stop for lunch because of scheduling; furthermore, brown bag lunches on the bus were prohibited by school policy.

Our trip to the museum was an experience I will never forget. As we got on the bus, everybody was making jokes, laughing, talking, and so on until we got to the museum. When we entered, everybody was looking at us like we were aliens from outer space. One of the workers took out a laundry bag so we could just throw our coats in and a shopping cart so we could put in our book bags. They made us walk up three to four floors just to get to the Degas exhibit, while all the other people took elevators. When we entered the exhibit everybody was watching us like we were going to do something. Even though we were treated like dirt, most of Degas' paintings were really beautiful. I would never have thought that someone so long ago could do such beautiful paintings.

I enjoyed seeing the portraits especially the one of the cotton gin scene. It was unique in using the colors white and black, and yet the painting looked so bright. There was one painting that was totally unpleasant to look at. This was the one of the dog lady. The lady looked and acted like a dog. This was a disgusting way of showing a female. The trip should have been for the whole day. This would enable us to have lunch at a restaurant. It is difficult to pass by McDonalds, Burger King and the Pizzaria while you're hungry.

The guide our class had was good. He knew a lot about Degas...not only a lot about Degas but about Art. The best piece, in my opinion, was the Ballerina with the real tutu. I also like the Death of Socrates [seen in the gallery before the Degas exhibit.] The trip was kind of fun. The guide told us interesting things about the pictures of bathers and ballerinas. I also liked the sculpture of the two horses. Mrs. Corwin told us we'd be able to eat but we didn't and I was starving. I hated that yellow school bus.

APPENDIX C

TEAM TEACHING: AMERICAN HISTORY (HU2A) WITH AMERICAN ART (AAAH)

Final Examination **January 11, 1989**

Part One (50 points) **Period 4**

In this class, you have seen many artworks created in the United States. We know that the viewer who is informed about America's history will derive more meaning from these artworks than one who is not well-informed. Look at the list of the artists whose paintings we have talked about. Select any three artists - one from each group (A,B,C). Write an essay in response to the following questions:

- What major happenings in American life influenced the artwork?
- How is the picture different from (or, the same as) the actual events and conditions?
- How does an artist's image help us to understand the shaping of American society?
- What do you believe is the most important contribution of this artist?

Group A EXPANSION & POLITICAL UNITY	Group B THE NEW INDUSTRIAL ORDER	Group C PROSPERITY, DEPRESSION, RECOVERY
(up to 1870s)	*(up to 1912)*	George Bellows (1882-1925)
George Caleb Bingham(1811-79)	Albert Bierstadt (1830-1902)	John Sloan (1871-1951)
Thomas Cole (1801-48)	Eastman Johnson (1824-1906)	John Singer Sargent (1856-1925)
Asher Durand (1796-1886)	William Harnett (1848-92)	Everett Shinn (1876-1953)
John Kensett (1816-72)	Winslow Homer (1836-1910)	Henry Glackens (1870-1938)
George Catlin (1790-1872)	Thomas Eakins (1844-1916)	Grant Wood (1891-1942)
William S. Mount (1807-68)		

INSTRUCTIONS

1. You may use the illustrated texts at the front of the room to assist you in writing your answers.

2. For each essay, be sure to include: the title of the painting, the name of the artist, the title of the book where you found the reproduction of the artwork and the page number.

3. Your name on every page.

4. Identify the group: A, B, C.

5. Your essay will be graded for the clarity of facts and for the evidence you use to prove your opinions. You may use diagrams or sketches.

6. If you know about a painting but cannot locate it in a book, it is O.K. to write about it. Just be certain to include the title and artist's name.

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